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TWO PANELS OF MODERN ENGLISH GLASS

Into the side windows of Gallery V two panels of stained glass have recently been set. These are from the studio of Thomas William Camm, of Birmingham, England, and were designed by his son and daughter. They were purchased from the Dudley P. Allen Fund, and are illustrated on page 50 and page 59.

The first, designed by Walter Camm, shows Sir Galahad and an older knight kneeling in the depths of a forest. Among the gnarled trees we have glimpses of birds and little woodland animals. In the corner of the foreground is the "welle welche boyllt with grete waves." Near it, Sir Galahad looks along a slanting, chequered band of light to the Holy Grail held by an angel. The leads between the small pieces of glass run in an irregular pattern, not so much dividing as blending, in a richness of color, the landscape and the symbols of knighthood.

The second panel was designed by Florence Camm. It shows a larger figure of Sir Galahad in early Gothic armor, kneeling on a ground of poppies, while behind him appears a childish angel. The knight himself is shown in a gray mantle thrown back to reveal armor, equally gray; but in the poppies and leaves, the shining helmet, and in the angel's robe and wings, the seven colors catch and hold a veritable glory of light.

This glass was secured through the kind offices of Mr. Ralph Adams Cram, to whom we are further indebted for the note on the panels printed below.

H. G.

THE REVIVAL IN STAINED GLASS

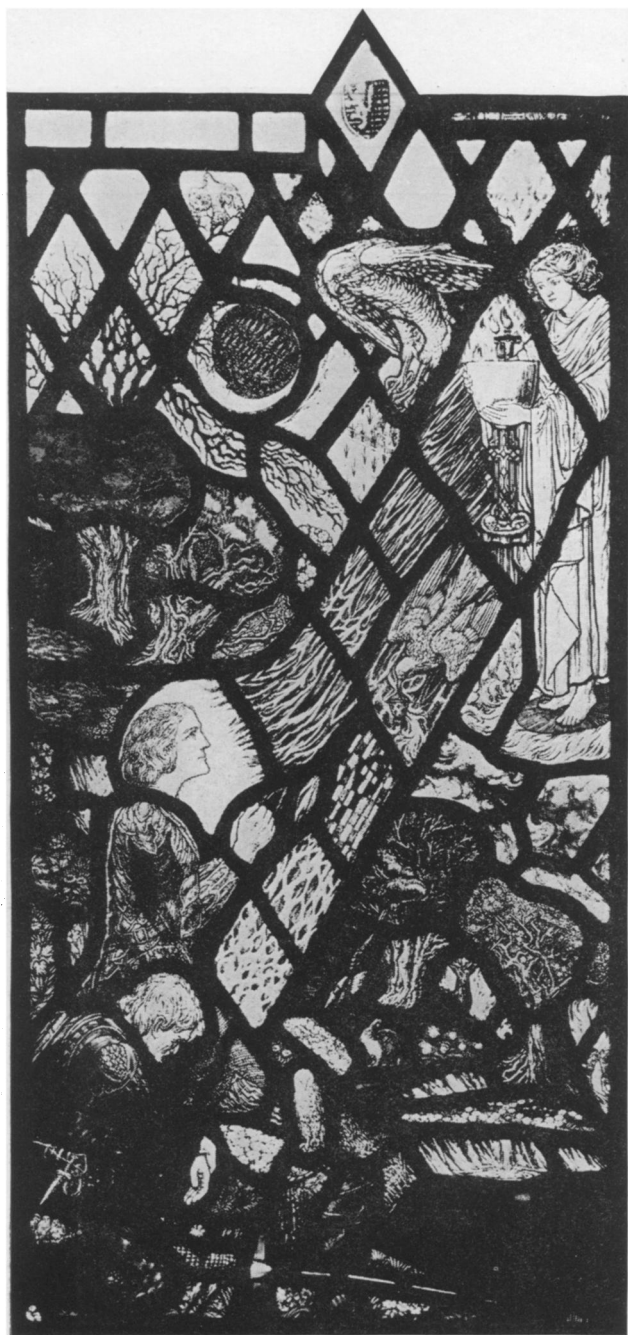
BY RALPH ADAMS CRAM

The acquisition by the Cleveland Museum of Art of the panels of stained glass by Thomas W. Camm of England is a notable and a significant event. In the thirteenth century stained glass became one of the great arts of the world, ranking with architecture, painting and sculpture. It is the one art which was developed *de novo* by Christian civilization, and its monuments, particularly in France, were of a singular degree of beauty and nobility. The glass of Chartres was probably the most complete and perfect manifestation of this noble art. That of Reims was, until three years ago, its closest rival, but the glass of Reims is now gone, totally and hopelessly destroyed by Teutonic barbarism.

Achieving its highest point during the thirteenth century, stained



Sir Galahad. Thomas W. Camm
Designed by Florence Camm. Purchased from Dudley P. Allen Fund
Exhibited in Gallery V



Sir Galahad. Thomas W. Camm
Designed by Walter H. Camm. Purchased from Dudley P. Allen Fund
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